
ENSINO MÉDIO

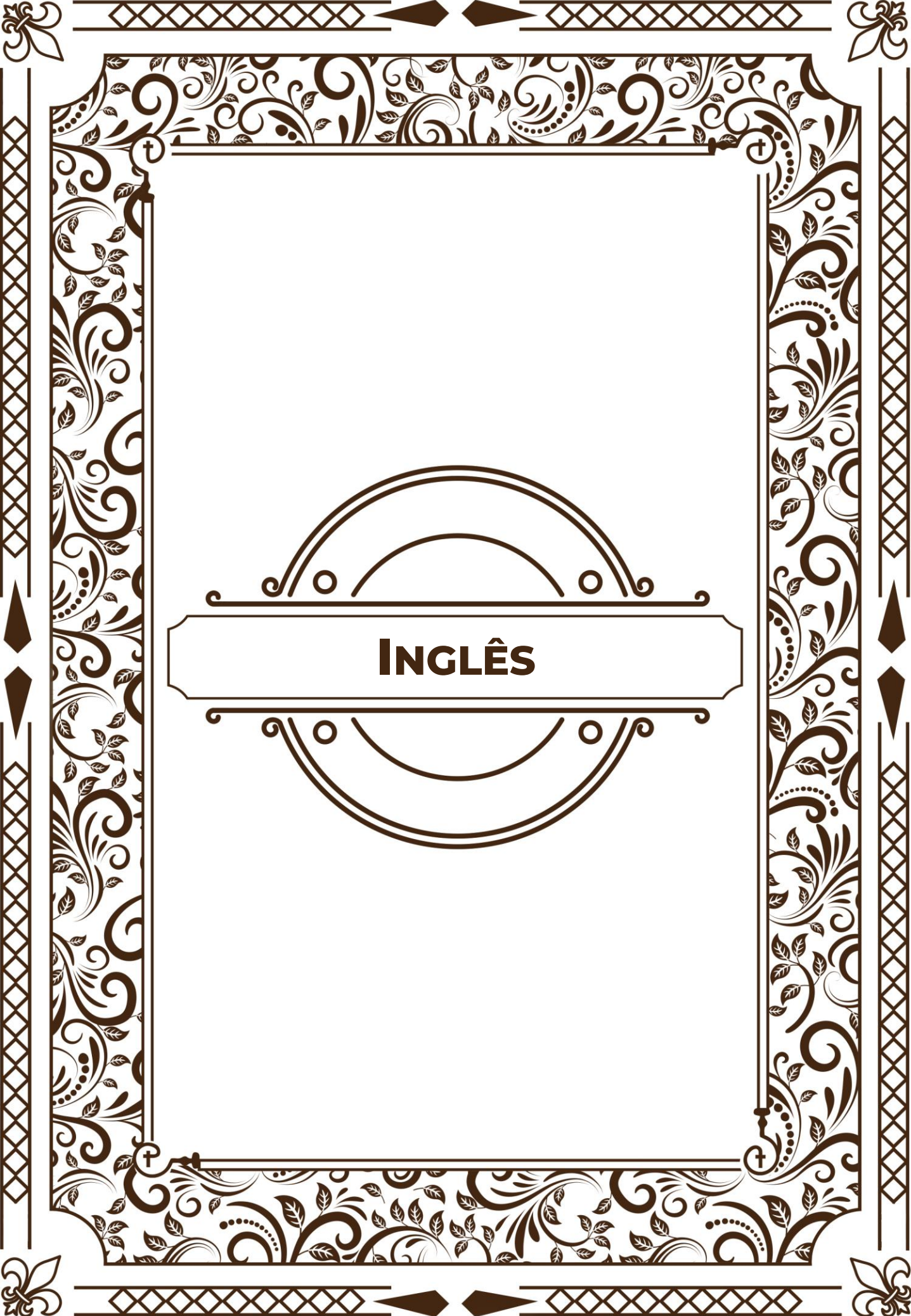
– 3º ANO –

INGLÊS

VOLUME ÚNICO

Apostila do 3º ano do Ensino Médio, escrita pelo Instituto São Carlos Borromeu. O conteúdo é indicado para estudo individual domiciliar, apoio escolar ou como material didático escolar.





INGLÊS



LESSON 04

WRITING

Nesta unidade é proposto que o aluno se dedique a uma produção escrita.

PRACTICING

1. Write an essay topic aimed at encouraging English speakers not to worry about accents.

The text must have an introduction, at least two arguments and a conclusion. Also, the composition must have at least 20 lines.

After, read your text aloud to someone of your choice and record it.

BEFORE START: CLASS LANGUAGE

Listen to the audio on the website and **repeat** the prayers aloud:

THE SIGN OF THE CROSS

In the name of the Father, and of the Son, and of the Holy Spirit. Amen.

THE LORD'S PRAYER

Our Father,
Who art in heaven,
hallowed be Thy name;
Thy kingdom come;
Thy will be done on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead us not into temptation,
but deliver us from evil.
Amen.

THE HAIL MARY

Hail Mary,
Full of grace,
The Lord is with thee,
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death.
Amen.

GUARDIAN ANGEL PRAYER

Angel of God, my Guardian dear, to whom God's love commits me here, ever this day be at my side, to light and guard, to rule and guide.

Amen.

GLORY BE

Glory be to the Father,
and to the Son, and to the Holy Spirit,
as it was in the beginning,
is now, and ever shall be, world without end.

Amen.

HAIL HOLY QUEEN

Hail, Holy Queen, Mother of mercy,
our life, our sweetness and our hope.
To thee do we cry, poor banished children of Eve:
to thee do we send up our sighs, mourning and weeping in this valley of tears.
Turn then, most gracious Advocate, thine eyes of mercy toward us, and after this our exile,
show unto us the blessed fruit of thy womb, Jesus.
O clement, O loving, O sweet Virgin Mary!
Amen.

COME, HOLY SPIRIT

Come, Holy Spirit, fill the hearts of your faithful and kindle in them the fire of your love. Send, Lord, forth your Spirit and they shall be created, and you shall renew the face of the earth. Let us pray: O God, who by the light of the Holy Spirit, did instruct the hearts of the faithful, grant that by the same Holy Spirit we may be truly wise and ever enjoy His consolations, through Christ, our Lord. Amen.



LESSON 08

IF ONLY + WISH

STRUCTURE

IF ONLY



We use “if only” to express a strong wish that things could be different. It means the same as *I wish* but is stronger. We use it to talk about past, present and future unreal conditions.

We use *if only* + past verb forms to talk about a wish for the present:

I. *If only* he knew the truth. (he doesn't know the truth, but he wishes he did)

II. *If only* *there was something she could do or say to help.*

We sometimes use *were* instead of *was* in more formal situations:

III. *If only* *she weren't so tired.* (If only she wasn't so tired.)

To talk about a wish for the future or to show a contrast between how things are and how we would like them to be, we use *if only* + *would* + infinitive without *to*:

IV. *If only* *someone would buy the house.*

V. *If only* *they would talk to each other.*

We use *if only* + past perfect to talk about a wish to change something that has already happened:

VI. *If only* *he had listened to what his friends had been telling him.* (He didn't listen.)

VII. *If only* *Anna had been able to come.* (Anna wasn't able to come.)

WISH

Wish + to-infinitive

When we use *wish* followed by a verb in the *to*-infinitive form, *wish* means the same as *want*, but it is more formal. We do not normally use *wish* in the continuous form when we use it with a *to*-infinitive:

I. I **wish to speak** to Mr Hennessy, please.

We don't use a *that*-clause after *wish* when it is a more formal version of *want*:

II. I **wish to visit** you in the summer, if possible.

When we use an object after *wish*, we must also use a verb in the *to*-infinitive form. Alternatively, we can say *want* or (more politely) *would like*:

IV. We **wish to have** a table near the window, please. (or We **would like** a table near the window, please.)

Wish + indirect object + direct object

We use *wish* with two objects, an indirect object + a direct object (underlined), for expressions of good wishes and hopes that good things will happen to people:

(io = indirect object; do = direct object)

V. I **wish** [IO]you [DO]success in your new job.

VI. I've got my driving test tomorrow. **Wish** [IO]me [DO]luck!

VII. We **wish** [IO]you [DO]a long and happy life together.

Wish + that-clause

We use *wish* with a *that*-clause when we regret or are sorry that things are not different. We imagine a different past or present:

VIII. I just **wish** that everything could be as it used to be.

In informal situations, we usually omit *that*:

IX. I **wish** I had his mobile phone number; we could tell him the good news. (I don't have his mobile phone number; it would be good if I had it.)

X. I **wish** you hadn't told me how the film ends. You've spoilt it for me. (You told me how the film ends; it would have been better if you had not told me.)

Wish + verb forms in the that-clause

The verb forms we use in *that*-clauses after *wish* are similar to the verb forms in conditional clauses after *if*. We use a past verb form for present and future meanings.

Example:

if	wish
XI. <i>It would be good if we had a bigger car.</i>	XII. <i>I wish we had a bigger car.</i>
XIII. <i>It would be good if I knew how to use this DVD player.</i>	XIV. <i>I wish I knew how to use this DVD player.</i>

When we wish something about the past, we use the past perfect after *wish*:

XV. *I **wish** I **had known** Charlie was coming. I would have invited Jane.* (I didn't know it and did not invite Jane.)

XVI. *I **wish** I **hadn't said that**. I can see I've upset you. Sorry.* (I did say it; it would have been better if I had not said it.)

Wish + would

We can use *wish + would* if we are annoyed about something that is or is not happening, or about something that will or will not happen:

XVII. *I **wish** you'd stop making so much noise!* (You are making a noise; it would be better if you didn't.)

XVIII. *I **wish** you **wouldn't** come through the kitchen with your dirty boots on.* (You do come through the kitchen; it would be better if you didn't.)

In informal situations, we can use *wish* in the continuous form like this:

XIX. *He's embarrassing everyone. I'm just **wishing** he would go away!*

Warning:

We use *hope*, not *wish*, when we want something to happen in the future or when we want something to have happened in the past:

XX. *I **hope** the weather's fine tomorrow.*

XXI. *I **hope** they didn't miss their flight.*

PRACTICING

1. Complete the sentences below according to the "If only" grammar rules.

I. If only she _____ (know) about the surprise party in advance.

- II. We would have won the game if only he _____ (not make) that mistake.
III. If only I _____ (have) more time, I would have completed the project.
IV. If only they _____ (listen) to the advice, they wouldn't be in trouble now.
V. If only it _____ (not rain) tomorrow, we could have the picnic in the park.

2. Complete the sentences below according to the “Wish” grammar rules:

- a) I wish I _____ (know) the answer to that question.
b) She wishes she _____ (have) more vacation days.
c) We wish they _____ (invite) us to the party.
d) I wish I _____ (be) more organized.
e) They wish they _____ (not miss) the bus this morning.

3. Complete the sentences below:

- a) I wish I _____ (understand) the instructions earlier; if only someone _____ (explain) them to me.
b) If only she _____ (not lose) her keys, she wouldn't be locked out right now.
c) They wish they _____ (study) harder for the exam.
d) If only it _____ (not be) so hot, we could enjoy the outdoor event more.
e) I wish I _____ (have) a car; if only I _____ (not rely) on public transportation.

4. Listen to a short dialogue on the website where people express regrets or desires using “if only” or “wish”. After listening, answer the following questions:

- a) What does the first speaker wish for?
b) How does the second speaker use “if only” in the conversation?
c) Can you identify one instance where someone expresses regret using “wish”?

5. Create a short dialogue. Use “if only” and “wish” to express regrets or desires. Practice the conversation and then present it to someone.

6. Write a short paragraph (around 100 words) about a situation in which you wish something had been different, using both “if only” and “wish” in your writing.

7. Answer the following question and do the following exercises:

What’s your biggest health regret?

- That I didn’t start exercising sooner.
- That I wasted time on quick fixes that didn’t work.

- That I haven't taken better care of my body.
- That I pushed my body too hard over the years.
- That I've focused too much on the scale rather than my quality of life.
- That I've let other things in my life get in the way of exercise.
- I'm not sure.
- I have no regrets.
- Other – Please explain in

a) Complete the following sentences as in the example below.

I. That I wasted time on quick fixes that didn't work.

I wish/If only I hadn't wasted time on quick fixes that didn't work.

II. That I didn't start exercising sooner.

I wish/If only I _____

III. That I pushed my body too hard over the years.

I wish/If only I _____.

b) What about you? What do you wish you had done for your health?



LESSON 11

PASSIVE VOICE II

Nesta unidade, propõe-se a continuidade do estudo da *voz passiva* em inglês.

STRUCTURE

Sentences in the passive voice can be in any verb tense. Look at the examples.

MODALS

*Somebody **can fix** your car. (active)*

*Your car **can be fixed**. (passive)*

*People **should do** something about that problem. (active)*

*Something **should be done** about that problem. (passive)*

*They **must take** measures to protect us from trespasses.*

*Measures **must be taken** to protect us from trespasses.*

*Someone **might have sent** this letter by mistake.*

*This letter **might have been sent** by mistake.*

***Could** they **have chosen** another president?*

***Could** another president **have been chosen**?*

*They **won't have finished** the report by Wednesday.*

*The report **won't have been finished** by Wednesday.*

*They **would have told** you if they *knew* something.*

*You **would have been told** if they *knew* something.*

PRESENT PERFECT

*The new factory **hasn't produced** a hundred cars yet.*

*A hundred cars **haven't been produced** yet.*

*Somebody **has** already **fixed** the printer.*

*The printer **has been** already **fixed**.*

***Has** anybody **found** the missing part?*

***Has** the missing part **been found**?*

PAST PERFECT

*When I arrived at the hotel, they **had** already **served** lunch.*

*When I arrived at the hotel, lunch **had** already **been served**.*

*Anybody **hadn't told** us about the meeting, so we didn't come.*

*We **hadn't been told** about the meeting, so we didn't come.*

***Had** anybody **checked** the plane before the accident happened?*

***Had** the plane **been checked** before the accident happened?*

PRESENT CONTINUOUS

*I think someone **is following** me.*

*I think I'm **being followed**.*

*They **aren't selling** tickets anymore.*

*Tickets **aren't being sold** anymore.*

***Is** somebody **fixing** the car already?*

***Is** the car **being fixed** already?*

PAST CONTINUOUS

*When we arrived at the hotel, they **were still cleaning** our room.*

*When we arrived at the hotel, our room **was still being cleaned**.*

*The author **wasn't writing** the book in 2015.*

*The book **wasn't being written** in 2015.*

***Weren't** they **designing** a new machine?*

***Wasn't** a new machine **being designed**?*

PRACTICE

1. Complete the sentences using the correct form of the verb in parenthesis. Use the passive voice.

a. If something is portable, it _____. (can / carry)

b. This house is in awful condition. It _____ a long time ago. (should / repair)

c. The situation is serious. Something _____ before it's too late. (must / do)

d. A decision _____ until next morning. (will / not / make)

e. If something is invisible, it _____. (can / not / see)

f. It's not clear how the fire started, but it _____ by an electrical problem. (might / cause)

2. Choose the correct alternative to complete the sentences.

a. Somebody _____ the room.
has cleaned has been cleaned

b. When we went into the room, we saw that the furniture _____.

had moved

had been moved

c. I didn't know our conversation _____.

was recording

was being recorded

d. Somebody _____ the computer at the moment.

is using

is being used

e. The meeting is not today. It _____.

has postponed

has been postponed

f. A new ring road _____ round the central area.

is building

is being built

g. They _____ the printer yet.

haven't repaired

haven't been repaired

3. Write ten sentences about your situations and facts of your life. Use the passive voice.

4. Rewrite the sentences using the passive voice.

a. A mystery is something that nobody can explain.

b. They have already fixed the car.

c. When I looked for my wallet, I realized someone had stolen it.

d. She called me and said someone was following her.

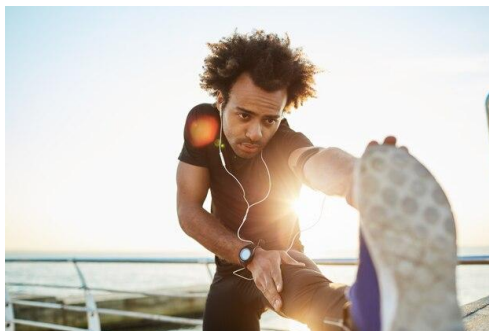
e. Their house is almost finished. They are painting it now.



LESSON 13

HEALTHY FOOD, HEALTHY BODY

WARM-UP!



1. What do the following pictures show?
2. What do they have in common?
3. Do you have a balanced diet? What do you usually eat?
4. Do you have a healthy lifestyle?
5. Match the questions about eating habits with the correct answers.
 - a) What does healthy eating mean?
 - b) Why is it important to have a healthy diet?
 - c) How can I make healthy choices when eating out?

- I. Try not to arrive at the restaurant extremely hungry and choose menu items that contain fruits, vegetables, and whole grains.
- II. Healthy eating is about balance, variety, and moderation.
- III.. A balanced diet is good for your overall health. It also can help you reach a healthy weight and stay there.

LISTENING AND READING

c) **Read** the text below while you **listen** to the audio in the website.

HEALTHY EATING HABITS

Eating well means choosing good foods that help your body stay strong and healthy. Here are some easy things you can do every day to eat better:

1. Try Different Foods: Eat a mix of fruits, veggies, grains like rice or oats, lean meats like chicken or fish, and healthy fats like nuts or avocado. Each color and type of food gives your body different good stuff.

2. Eat Slowly and Pay Attention: Chew your food slowly and really taste it. Stop eating when you feel full, not just because your plate is empty.

3. Drink Lots of Water: Your body needs water to work well. Try to drink water most of the time instead of sugary drinks like soda or juice.

4. Eat the Right Amount: Use smaller plates and bowls to help you eat just enough. Pay attention to when you're full so you don't eat too much.

5. Choose Real Foods: Try to eat foods that look like they did when they were grown or made. Skip foods with lots of extra sugar, salt, or unhealthy fats.

6. Cook at Home: Making your own meals lets you pick healthy ingredients and have fun trying new recipes.

7. Enjoy Treats Sometimes: It's okay to have snacks or desserts you like sometimes, just not all the time.

These simple steps can help you feel better and have more energy every day.

d) **Listen** to the audios in the website, **repeat** and **transcribe** them.

TO UNDERSTAND THE TEXT

1. What is the main idea of the text?
2. Name three examples of nutrient-rich foods mentioned in the text.
3. Why is it important to drink plenty of water, according to the text?
4. How does the text suggest incorporating a variety of foods into your diet?
5. What advice does the text give for portion control?

6. According to the text, why is cooking at home recommended for healthy eating?
7. Why do you think the text emphasizes the importance of mindful eating? How might this habit contribute to overall health?
8. Do you agree with the advice to enjoy treats occasionally? Why or why not?
9. How might someone who follows the suggestions in the text benefit from their choices in the long term?



LESSON 19

UNDERSTANDING ENGLISH STRUCTURE, GRAMMAR AND COMPOSITION

PARTS OF SPEECH



propósito, o que é speech?

Há vários significados para a palavra *speech*, tais quais: discurso, fala, voz, linguagem, locução, pronunciamento etc. E no nosso contexto de estudos, o que significa speech? Significa comunicação verbal; seja falada, seja escrita.

Vamos analisar as partes elementares da comunicação verbal.

PARTS OF SPEECH

De acordo com W. D. Lash, em “Practical Lessons in English Grammar,” 1885, United States, a comunicação verbal pode ser dividida da seguinte forma:

NOUN

What is a noun? A *noun* is a word used **as the name** of something; as,
Harry threw a **stone** at the *cow*.
The **flowers** bloom in the *garden*.

PRONOUN

What is a pronoun? A *pronoun* is a word used **in the place** of a noun; as,
I met James and asked *him* to lend *me* his book.
He brought **it** today.

ADJECTIVE

What is an adjective? An *adjective* is a word used with a noun or pronoun **to limit or describe** its meaning; as,

George is an *ambitious* boy.

Dark clouds bring rain.

VERB

What is a verb? A *verb* is a word used **to state** something about some person or thing; as,

Bees *gather* honey.

The birds *sing*.

Roses *are* red.

ADVERB

What is an adverb? An adverb is a word used **to modify** the meaning of a verb, na adjective or another adverb.; as,

The sun shines *brightly*. (modificação do verbo “shines”)

The children are *very* happy. (modificação do adjetivo “happy”)

Turtles walk *very* slowly. (modificação do advérbio “slowly”)

PREPOSITION

What is a preposition? A preposition is a word that is called “connecting word”, and it is used **to show** the relation of a noun (or pronoun) to some other word; as,

He stood *by* the window.

You may go *with* me.

CONJUNCTION

What is a conjunction? A *conjunction* is a word used **to join** words, phrases, or sentences; as,

The horse *and* wagon were sold.

Do you prepare your lesson in school *or* at home?

He is honest *but* he is poor.

INTERJECTION

What is an interjection? An interjection is a word, or expression, that is exclamatory and is used **to express** spontaneous feelings or reaction; as,

Ouch! It hurts!

Wow! It's amazing!

Hey!

Cool!

Hark! I hear the music.

EXERCISE I

Name the parts of speech:

The dog caught the fox on the farm.

Her sister sent us the apples.

Some boy has lost his hat.

Coffee and sugar are brought from Brazil.

He told John and me that old story.

Cold and hest have their extremes.

We will send the flowers today.

Hurra! We have gained the victory.

SENTENCES

What is a sentence?

A **sentence** is a collection of words making a **complete statement**.

A sentence has **two parts**: the **subject** and the **predicate**.

The **subject** is that of which **something is stated**.

The **predicate** is that which **is stated**.

Every sentence should begin with a **capital letter**.

There are **four classes** of sentences; the **declarative**, **interrogative**, **imperative**, and **exclamatory**.

The **declarative** sentence **affirms** or **denies**. It ends with a period; as,

Mr. Johnson went to Massachussets yesterday.

The senator did not return to Washington.

The **interrogative** sentence **asks** a question. It ends with an interrogative point, or question mark; as,

Did the duck cross the river?

Do you like the winter time?

The **imperative** sentence expresses a **command**. It ends with a period; as,
John, go home.

Mary, bring me my book, please.

The **exclamatory** sentence expresses **strong feeling** or **emotion**. It ends with an exclamation point; as,

How brightly the sun shines!

I love you, mom!

EXERCISE II

Give the *class* to which *each* of the following *sentences* belongs, and name its *subject* and *predicate*:

The party was a failure.

Be nice with your Brothers.

Is sight the most importante sense?

How beautiful this chapel is!

Who made this beautiful world?

God made the world.

I do not want to go school today.

Do not disturb them.

Be punctual in keeping your engagements.

Did you ever see a squirrel?

EXERCISE III

Correct the erros:

Did you find it.

What a noise the swallows made?

The peacock is called a proud bird

Why need he be so proud!

That is Caroline's pet?

How pleasant he made it for his visitors

Be kind to the poor?

What a beautiful lake

Listen to me, son?

I do not like coffee

VERB

The **predicate** of a sentence is a verb, or it contains a verb.

By the way, what is a verb? A **verb** is a word that **states something**. It expresses **action** or **being**.

Some verbs **require an object** to complete their meaning – that is a noun or something used as a noun, which is *the receiver of the action* expressed by the verb; as,

Mark broke his violin.

Vivien visited her grandparents.

Such verbs are called **transitive verbs**.

The word used to complete the meaning of a transitive verb is called its **object complement**.

Some verbs express complete action in themselves; as,

The boy runs.

James plays.

Such verbs are called **intransitive verbs**.

There is another class of verbs whose meaning is **completed by addition** of something to the subject of the sentence, describing or qualifying it; as,

David is a boy.

They became friends

The boy seemed sick.

These verbs are called **copulative verbs**.

The word used to complete the meaning of the copulative verb is called its **attribute complement**.

There are three general classes of verbs; *transitive*, *intransitive*, and *copulative*.

EXERCISE IV

Name the subjects, predicates, and object complements, and classify the verbs in these sentences:

George cried.

The echo repeated his words.

The blue bird comes in the spring.

They build their nests in trees.

Can you describe the man?

These are books.

He is my father.

The old cat caught the mouse.



LESSON 24

POETRY

ENGLISH LANGUAGE AND POETIC COMPOSITION

Tipos de Poesia (Part Two).

THE EPIGRAM

“The Epigram is a short poem on some single thought, brevity and wit being its essentials, the point generally coming at the end.”

Exemplo:

On na M. P. wgo wrote a severe critique on “The Pleasures of Memory.”

“They say he has no heart, but I deny it;

He has a heart – and gets his speeches by it.”

On a Curate’s Eyes.

“My daughters praise our curate’s eyes –

I know not if their light’s divine,

For when he prays he closes his,

And when he preaches I shut mine.”

THE EPITAPH

“The Epitaph is a species of epigram, designed to eulogise or satirise some defunct individual, and as the name implies is supposed to be inscribed on his tomb.”

Exemplo:

“Here lies the bones of Robert Lowe,

Where he’s gone to I don’t know;

If to the realms of peace and love,

Farewell to happiness above;

If happily to some lower level,
We can't congratulate the devil."

THE SONNET

"The Sonnet, being a distinct kind of poem, demands separate treatment, and is therefore not dealt with here as a mere fourteen-line stanza. Besides, its nature and construction are so complex, and it occupies at the present time such an importante and popular part in our poetic literature, that a more detailed account of its position in verse seems desireable.

"The form of the sonnet is of Italian origin, and came into use in the fifteenth century, towards the end of which its construction was perfected, and its utmost melodious sweetness attained in the verse of Petrarch and Dante. In the perfect Italian type it consists of fourteen decasyllabic lines, which are divided into two unequal groups of eight and six lines, the former the *octave*, the latter the *sestet*. The octave is made up of two *quatrains*, and a sestet of two *tercets*. The rhymes throughout are unequally blended, and in the normal type are rigidly adhered to, their arrangement being based upon well-tested laws of melody. In the octave only two rhymes are admissible, one for the first, fourth, fifth and eighth lines, the other for the second, third, sixth, and seventh. The tercet admits of three pairs of rhyme, the first and fourth lines, the second and fifth, and the third and sixth. This arrangemet may be Illustrated as follows, the letters **a,b,c,d,e** representing the rhymes in succession:

Octave a,b,b,a – a,b,b,a.

Sestet c,d,e – c,d,e.

"The subject matter of the poem should consist of one idea, or one emotion elaborately and continuously wrought out throughout, and complete itself. The principal idea should be stated in the first quatrain, and Illustrated and elaborated in the second; then follows a pause. In each of the two tercets it should be again treated differently, and brought to a close with a dignity fully equal to the opening note, combined with epigramatic force.

"The following example is constructed on the pure Petrarchan model, and is na ingenious and amusing illustration of the build of the sonnet itself. It is an English version of Lope de Veja's Sonnet on the Sonnet, by Mr. James Y Gibson:"

"To write a sonnet doth my Julia press me;
I've never found me such stress or pain;
A sonnet numbers fourteen lines, 'tis plain,
And three are gone ere I say, God bless me!
I thought that spinning lines would sore oppress me,
Yet here I'm midway in the last quatrain:
And if the foremost tercet I begin,
The quatrains need not more distress me.

To the first tercet I have got at last,
And travel through it with such right goodwill,
That with this line I've finished it, I ween.
I'm in the second now, and see how fast
The thirteenth line comes tripping from my quill:
Hurrah! 'tis done! Count if there be fourteen."

"It was during the early part of the sixteenth century that the Earl of Surrey and Sir Thomas Wyatt, who imbibed a taste for the glowing poetry of Italy during residence there, first attempted the sonnet structure in English verse. They found the difficulty of transplanting this choice exotic from the musical Italian tongue into the comparatively rough and rhymeless English so great, that many liberties had to be taken with it before it could be well adapted to the sterner English soil. Spencer, Sir Philip Sidney, Drayton, and others experimented with the new toy, and introduced a variety of changes in the arrangement of the rhymes, carrying the same jingle from the octave into the sestet, thus abolishing the central pause, and they closed the poem with a couplet.

"In the following example from Spencer, note that three rhymes are admitted into the quatrain, the last of which is carried into the first tercet, and the poem ends with a couplet:

"Like as culver on the bared bough
Sits musing for the absence of her mate,
And in her songs sends many a wishful vow
For his return that seems to linger late:
"So I alone, now left disconsolate,
Moan to myself the absence of my Love,
And, wandering here and there all desolate,
Seek with my complaints to match that mournful dove;
"Ne joy of ought that under heaven doth hove,
Can comfort me, but her own joyous sight;
Whose sweet aspect both God and man can move,
"In her unspotted pleasance to delight.
Day by day, whiles her fair light I miss,
And dead my life that wants such lively bliss.

Spencer.

In the next example, entitled *Sleep*, by Daniel, it will be noticed that six rhymes are admitted, the last two forming a couplet, though the break between the two halves is observed.

“Care-charmer Sleep, son of the sable Night,
Brother to Death, in silent darkness born,
Relieve my languish, and restore the light;
With dark forgetting on my care return,
“And let the day by time enough to mourn
The shipwreck of my ill-adventured Youth.
Let waking eyes suffice to wail their scorn
Without the torments of nights untruth.
“Cease, Dreams, the images of day’s desires,
To model forth the passions of the morrow;
Never let the rising sun approve you liars,
“To add more grief to aggravated my sorrow,
Still let me sleep embracing clouds in vain,
And never wake to feel the day’s disdain.”

Daniel.

The following, from Drayton, in the exact model of the Shakesperian sonnet, is worthy of quotation, not only for its intrinsic beauty, but as illustrating the early development of the English form:

“Since there’s no help, come let us kiss and part;
Nay, I have done, you get no more of me;
And I am glad, yes, glad with all my heart,
That thus, so clearly, I myself can free.
“Shake hands for ever – cancel all our vows –
And When we meet at any time again,
Be it not seen in either of our brows,
That we one jot of former love retain.
“Now at the last gasp of Love’s latest breath
When, his pulse failing, Passion speechless lies,
When Faith is kneeling by bed of death,
“And Innocence is closing up his eyes,
Now, if though woudst, when all have given him over,
From death to life thou might’st him yet recover.”

Drayton

“In the hands of Shakespeare the sonnet became the vehicle of poetic expression, differing in almost every respect from the Italian type. While consisting of fourteen lines only,

and maintaining the principle of unity of thought, the distinction of quatrain and sestet is altogether ignored, and the arrangement of the rhymes is entirely different. The Shakesperian sonnet is made up of three decasyllabic quatrains, rhyming alternately, followed and concluded by a couplet; thus:

a	c	e	
b	d	f	g
a	c	e	g
b	d	f	

“However critics may differ as to the superior melodic sweetness of the pure Italian form, there can be no question that this poetic gem, in the hands of our great master, was wrought into a degree of perfection that has never been surpassed in our own or any other tongue. There is an abiding interest in the one hundred and fifty-four short poems of this kind that Shakespeare wrote, which is ever attracting the fancy and ingenuity of new students of his genius, inasmuch as it is generally admitted that they embody the real feelings and experiences of the man himself; that in them he lays bare the joys and sorrows and inner workings of his own marvellous personality.”

Traduza os sonetos abaixo, encontre seu tema principal e desenvolva um comentário analítico com base nos detalhes apresentados pela argumentação do autor.

SONNET 116

“Let me not to the marriage of true minds
Admit impeidments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O, no! it is an ever-fixed mark,
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worh’s unknown, although his
height be taken.
Love is not Time’s fool, though rosy lips and cheeks
Within his bending sickle’s compass come;
Love alters not with his brief hours and weeks,
But bears it out to the edge of doom.
If this be error, and upon me proved,
I never writ, nor no men ever loved.”

William Shakespeare

SONNET 73

“That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruined choirs, where late the sweet birds sang.
In me thou seest the twilight of such day
As after sunset fadeth in the west,
Which by and by black night doth take away,
Death’s second self, that seals up all in rest.
In me thou seest the cloying of such fire
That on the ashes of his youth doth lie,
As the death-bed whereon it was nourish’d by.
This thou perceivest, which makes thy love more Strong,
To love that well which thou must leave ere long.”

William Shakespeare

SONNET 129

“The expense of spirit in a waste of shame
Is lust in action; and, till action, lust
Is perjured, murderous, bloody, full of blame,
Savage, extreme, rude, cruel, not to trust;
Enjoyed no sooner but despisèd straight;
Past reason hunted, and no sooner had,
Past reason hated as a swallowed bait
On purpose laid to make the taker mad.
Mad in pursuit and in possession so;
Had, having, and in quest to have, extreme;
A bliss in proof and proved a very woe;
Before, a joy proposed, behind, a dream.
All this the world well knows, yet none knows well
To shun the heaven that leads men to this hell.”

William Shakespeare



LESSON 27

UNDERSTANDING ENGLISH STRUCTURE, GRAMMAR, AND COMPOSITION

PART TWO – RULES FOR THE INTERROGATION POINT

“The interrogation point is used in the following instances:

“First, After every sentence or expression asking a direct question; as, ‘Shall a man obtain a wider horizon without broader knowledge? Without deeper sacrifice?’ ”

“Second, when a question forms part of a larger sentence; as, “They asked, ‘What do you propose to do?’ in a direct manner.”

“Third, in parentheses to express doubt; as, ‘In the time of Homer 850 (?) B. C.’ ”

RULES FOR THE EXCLAMATION POINT

“The exclamation point is used in the following instances:

“First, after interjections, and all words, phrases, and sentences, that express Strong emotion; as, ‘Rouse, ye Romans! Rouse, ye slaves!’ ”

Note.: When “O” is used before the nominative of address, the exclamation point follows the noun; as, ‘O Scotia! My dear, my native soil!’ ”

“Second, to express doubt or sarcasm; as, ‘He an honorable man!’ ”

“Third, the exclamation point, when properly used, gives force and point to language. The Book of Job and the Psalms show this point is most effective when sparingly used.”

RULES FOR THE DASH

“The dash is used in the following instances:

“First, Before and after a parenthetical clause that is too closely connected with the whole sentence to be enclosed in parentheses, and yet requires for its ready comprehension to be distinctly separated from the other parts of the sentence. Commas should be used before

the dashes only where a comma would be necessary if the sentence included between the dashes were omitted.

“Second, when the construction of a sentence is changed or suspended, and the sentence concluded in an unexpected manner, or with an epigrammatic turn of thought; as, ‘You have given the command to a person of illustrious birth, of ancient family, but – of no experience.’ ”

“Third, to separate a heading at the beginning of a paragraph from the subject matter following; and before an authority when it is given at the end of a quotation.

“Fourth, to specify a period of time by connecting dates; as, 1860 – 1890. Also, to define a reference to a passage in the pages of any book; as, pp. 17 – 23.

SPECIAL SYMBOLS

APOSTROPHE

“The apostrophe is used in the following instances:

“First, to denote possessive case of common and proper nouns and a few indefinite pronouns; as, “The ladies’ hats”; “This one’s opinion.”

Note: There is no apostrophe in the possessive pronoun; “it’s” is a contraction for “it is”.

Second, to mark the elision of a syllable in poetry or in familiar dialogue; also, the elision of letters in a word; as, “Thou ling’ring star.”

“Third, to denote the elision of the century in dates; as, ’98.

“Fourth, to denote the plural of figures, letters, and signs; as, p’s and q’s.”

Parentheses and Brackets

“First, parentheses are used to inclose an explanation, authority, definition, reference, translation, or other matter not strictly belonging to the sentence. They are now seldom used for any other purpose.

“Second, brackets are restricted in their use to interpolation, corrections, notes, or exclamations made by writers in quotations from others.

“Third, parentheses always inclose remarks apparently made by the writer of the text. Brackets inclose remarks certainly made by the editor or reporter of the text.

“Fourth, a complete sentence inclosed in parentheses, should have the point inside the parenthesis; when part of a sentence is so inclosed, the point should be after the parenthesis.”

Quotations

“First, marks of quotation (“ ”) are used to indicate a passage quoted from another author, or from the writer himself.

“Second, titles of books, newspapers, pictures, etc., when formally given, are quoted; but care should be taken to give with precision the exact words. When such titles are well known, -- as the *Iliad*, the *Nation*, -- it is not necessary to use quotation marks.

“Third, when one quotation occurs within another, single marks only should be used (‘’).

“Fourth, when special attention is invited to any word or expression., it may be inclosed in single quote-marks; as, “By ‘experiment’ is meant the process of altering the arrangements presented by nature.”

“Fifth, in a succession of quoted paragraphs the inverted commas are used at the beginning of each paragraph, but the apostrophes are used at the close of the last paragraph only.

“Sixth, many phrases in the Bible, in Shakespeare, Milton, and other famous authors have become common possessions, and their origin and value should be known to every reader. To fence in with quote-marks phrases like these – the observed of all observers; but the great of these is charity – implies a low estimate of the reader’s knowledge of literature. This remark may apply also to trite proverbs and hackneyed sayings, which do not need quote-marks.

Italics

“First, all foreign words and expressions not incorporated in the English language, if written with our alphabet, should be italicized whenever they occur in an English sentence. But the common Latin abbreviations (e. g.), (i. e.), (etc.), (viz.) are usually written in roman.

Note: Written words intended to be italicized should be underscored.

“Second, Foreign words or phrases, that have been practically incorporated in the English language, are now out in roman; as, *alma mater*, *verbatim*.

“Third, the employment of italics for emphasis, generally indicates lack of definite thought and skill in composition.

Abbreviations

First, in a formal composition, abbreviations should be as far as possible avoided. Mr., Mrs., Hon., Right Hon., Right Rev., Dr., Pres., Prof., Gov., are tolerated in newspapers and magazines, and even in some books, but it is more decorous to spell out all the words in the preceding list except Mr., Mrs., Jr., and Sr. In newspapers Gen., Capt., Col., and Maj. Are sometimes allowed, but in book-work these titles should be in full. When the title is double and is connected with a hyphen, as in Brig.-General, both parts take a capital letter. Do not capitalize *ex* prefixed to a title; as, ex-President.

Second, the title Professor, when frequently occurring, may be properly abbreviated, especially when only the initials of the name are given (as Prof. J. N. Brown); otherwise the title may seem more prominent than the name. If the name be written in full, or without initials, it is better to write the title in full; as, “Professor Brown.”

Third, Honorable and Reverend should be preceded by *the*, and should not be used with a surname alone; Mr. Should be inserted if other names or initials be lacking; as, “The Rev. Mr. Jones”, or “The Hon. John Brown”. Never use “Rev. Black” or “The Rev. Black.”

“Fourth, honorary degrees and titles after a name, or initial letters indicating membership of a society, as D. D., M. P., F. G. S., are universally allowed. Do not, however, put a title before and another after a man’s name.

“Fifth, the abbreviations A. D., B. C., a. m., p. m., etc., e. g., i. e., viz., and in letters, inst., prox., ult., P. S. are in common use.

“Sixth, in ordinary writings all dates should be in arabic figures, but when they appear in formal notes and legal documents words should be used. When the numerical day of the month precedes the month it should appear as 10th April or 22nd April. When it follows the month, the *th* or *d* is not required; it should be April 10 or April 22. The use of 2nd or 3rd, common in England, is not to be commented; 2d or 3d is a more acceptable abbreviation. The date should be spelled out in full in a document; as, “The tenth day of April.”

“Seventh, numbers usually should be spelled out. However, figures are used sometimes when a number reaches into thousands or higher; when there are many numbers which it is desirable that the eye should readily catch; when the matter is technical.

“Eighth, time should be spelled out; as, nine o’clock, half past nine; or, written in figures; as 9:30, 9:45; never write half past 9, or 9 o’clock.

“Ninth, roman numerals followed by a period may be used to designate rulers; as, “Edward VI. Of England”.

The Hyphen

“A hyphen is used in the following instances:

“First, between the parts of a compound word that has not by usage become a single word.

“Second, to unite a prefix ending with a vowel to a word beginning with a vowel; as, re-enact.

“Third, when the meaning or pronunciation would be obscured without the hyphen; as, re-collect.

“Fourth, at the end of a line, when a part of the last word is carried over to the next line.

Note: In dividing words, syllables should never be broken, but the word should be separated by closing the line with a full syllable followed by a hyphen, and beginning the next line with the next syllable.”

Syllabification

“In dividing words syllables should never be broken.”

Divisions.

“First, divide on the longo r obscure vowel before a single consonant.

Ca – pa – ble;

Me – tal – lic;

ig – no – rant;

“Second, divide on the consonant following a short vowel.”

Ca – pa – ci – ty;

Me – chan – i – cal;

Ex – am – i – na – tion;

Me – dic – i – nal;

Phil – o – soph – i – cal.

“Third, divide on the consonant, or the latter of two consonants, when such division leaves a complete word without change of accent (not when the accent changes), except as in next paragraph.

Civ – il – ize;

Or – gan – ize;

Par – don – a – ble;

Per – son – a – te.

“Fourth, divide on the first of two consonants separately sounded, even when a complete word would include both consonants; on the first of three consonants when the other two combine in one sound; on the second of three when the first two combine.

De – tec – tive;

Moun – tain;

Sub – jec – tive;

An – chor;

De – pen – dent;

Suc – ces – sive.

Compounds

“Two nouns used together as one name, in such a way that the first does not convey a descriptive or attributive sense, or so that the two are not in apposition, form a compound noun; as, air-drill, iron-wood.

“When the sense is clearly literal, the two nouns are commonly joined by a hyphen; as, paint-brush, hat-box.

Notes:

“Some compounds analogical with the above rule have become consolidated through familiar use; as, eyelid, sunbeam.

“Some words are so frequently used after and in intimate union with others, that they are instinctively treated as if they were suffixes, and the unified term is written in solid form; as, milkweed, railway, stairway.

“A noun or an adjective made by adding a suffix to a proper name composed of two words should be compounded; as, East-Indian, New-Yorker.

“The names without inflection should never be compounded. Thus, a *New York* man, *East India* Company.

To be continued on the next lesson.



LESSON 31

UNDERSTANDING ENGLISH STRUCTURE, GRAMMAR, AND COMPOSITION – REVIEW

PUNCTUATION

“Punctuation is the art of dividing a written composition into sentences, or parts of sentences, by points or stops, in order to convey to the reader the exact sense, and assist him in the proper delivery. The principal stops are the following:



“The comma (,) the semicolon (;) the colon (:) the period, or full stop (.) the note of interrogation (?) the note of exclamation (!) the parenthesis () and the dash (--).

“The comma represents the shortest pause;

“The semicolon a pause double that of the comma;

“The colon a pause double of the semicolon;

“The period a pause double of the colon.

“The duration of the pauses must be left to the taste of the reader or speaker.

“The **Comma** usually separates those parts of a sentence which though very closely connected in sense and construction, require a pause between them.

“The **Semicolon** is used to separate the parts of a sentence which are less closely connected than those which are separated by a comma.

“The **Colon** is used to divide a sentence into two or more parts, less connected than those which are separated by a semicolon but not so independent as to require a period.

“The **Period** is used when a sentence is complete, with respect to the construction and the sense intended; as, “God made all things.” “By disappointments and trials, the violence of our passions is tamed.”

“The period must be used after all abbreviations; as, “A. D.” “M. A.”

CAPITALS

“In *Composition* the following words begin with capital letters:

“The first word of every book, chapter, letter, note, or any other piece of writing.

“The first word after a period; also after a note of interrogation, or exclamation, when the sentence before, and the one after it, are independent of each other.

“The first word of every line of poetry.

“The appellations of the Deity; as, God, Most High, the Almighty, the Supreme Being etc.

“Adjectives derived from the proper names of places; as, Grecian, Roman, English etc.

“The first word of quotation, introduced after a colon; as, Always remember this ancient maxim: “Know thyself.”

“Common nouns, when personified; as, “Come, gentle Spring.”

“Every substantive and principal word in the titles of books; as, “Euclid’s Elements of Geometry”; “Goldsmith’s Deserted Village.”

Note. Other words besides the preceding, may begin with capitals, when they are remarkably emphatical, or the principal subject of the composition.



PROSODY

Prosody consists of two parts; elocution, and versification.

ELOCUTION

“*Elocution* is correct pronunciation, or the proper management of the voice in reading or speaking, and comprises *Accent*, *Quantity*, *Emphasis*, *Pause*, and *Tone*.

VERSIFICATION

“*Versification* is the arrangement of a certain number of long and short syllables according to certain rules. Composition so arranged is called **Verse**, or **Poetry**.

“Verse is of two kinds; Rhyme and Blank-verse. Rhyme is a similarity of sound in the last syllables of two or more lines arranged in a certain order. Poetry consisting of such lines, is sometimes called Rhyme. Blank-verse is poetry without rhyme.

“Every verse or line of poetry consists of a certain number of parts called *Feet*. The arrangement of these feet in a line according to the accent, is called *Metre*; and the dividing of a line into its component feet, is called *Scanning*.

“All feet used in poetry are reducible to eight kinds; four of two syllables, and four of three syllables, as follows;

Dissyllable: A *Trochee*, An *Iambus*, A *Spondee*, A *Pyrrhic*;

Trissyllable: A *Dactyl*, An *Amphibrach*, An *Anapaest*, A *Tribrach*.

“In English, accented syllables are long, unaccented are short.

“The *Metres* in most common use, are the *Iambic*, *Trochaic*, and *Anapaestic*.

“***Iambic Metre*** is adapted to grave and serious subjects; has the second, fourth, and other *even syllables*, accented or long; and the first, third, and other *uneven syllables*, unaccented or short. Of this verse there are various kinds, some having two feet, some three, some four, some five. The last is called heroic measure, and is the same that is used by Milton, Young, Thomson, Pollok, etc.

“When the last line of a stanza is extended to six feet, it is called ***Alexandrine***.

“***Trochaic Metre*** is quick and lively, and adapted to gay and cheerful composition. It comprises verses of one and a half, two, three, four Metres or Anapaests with sometimes an additional syllable.

Iambic Metre – example:

Holy Sonnets: Death, be not proud.

by John Donne.

Death, be not proud, though some have called thee

Mighty and dreadful, for thou art not so;

For those whom thou think'st thou dost overthrow

Die not, poor Death, nor yet canst thou kill me...

Thou art slave to fate, chance, kings, and desperate men,

And dost with poison, war, and sickness dwell,

And poppy or charms can make us sleep as well

And better than thy stroke; why swell'st thou then?

One short sleep past, we wake eternally

And death shall be no more, Death, thou shalt die.

Trochaic Metre – example:

The Tyger.

By William Blake.

Tyger! Tyger! burning bright

In the forests of the night,

What immortal hand or eye

Could frame thy fearful symmetry?

In what distant deeps or skies

Burnt the fire of thine eyes?
On what wings dares he aspire?
What the hand, dare sieze the fire?...
Composition in Verse.

THE ESSENTIAL ELEMENTS – POETRY

“In verse composition, or poetry, all the kinds of writing which we have discussed are represented, though argument, on account of its more abstract nature, occurs only rarely. *The essential characteristics of poetry*, however, **cannot be properly understood by reference to narration, description, exposition, argument, and persuasion.**

“Whether the element of narrative or that of description is the more prominent in a poem, *the method and the aim are the same*, -- **the appeal to the emotions of the reader rather than to his understanding.**

“This appeal is made in two ways: first, by the sound of words; second, by the associations connected with them.

SOUND AND MEANING

“In the first respect **the poet is a musician.** He chooses words of such a sort as to **gratify the ear**; he combines them so that their accents fall at regular intervals; and at regular intervals he may also make use of rhyme. By these means the senses are stimulated, the emotions aroused, and the mind made ready for the reception of the poet’s thought.

“In the second respect **the poet is more like the painter.** He deals with the concrete rather than with the abstract. His aim is to enable the reader to construct a series of visual images, whereby he shall behold the world of fact or the world of imagination in a new, fresh, and beautiful light.

“Many or most of us have no difficulty in appreciating poetry. We have learned as children to love and understand it. Those to whom poetry still seems a strange and unnatural sort of composition will find that they come nearer to *the appreciation of its beauty* if they put themselves into *the receptive mood of children*, and simply let themselves *be delighted by the charm of its pictures and its pleasing sounds and measures.*

“They will also be helped by understanding better the ways in which sounds are so combined as to please the ear and by trying themselves so to combine words; and those who have already learned to enjoy verse will find that study and experiment of this sort will increase their enjoyment.

“The side of the poet’s art that has to do with the awakening of delightful associations is not a proper subject for study here; the simpler side – the more mechanical side of verse – we shall now take up in its main outlines.

“Accents in Verse – One marked point in which verse differs from prose is in the use of rhyme. But rhyme is not essential to verse, for much poetry is not rhymed. All English poetry, however, is rhythmical or metrical; that is, the accents which we naturally give to the words occur, not in any order, as in prose, but at regular, or approximately regular, intervals, as in the lines that follow:

“The *curfew tolls* the *knell* of *parting day*.”

“*Say* that *health* and *wealth* have *missed* me.”

“*This* is the *forest primeval*. The *murmuring pines* and the *hemlocks*.”

“In each case the pleasing quality of the lines arises from the fact that the ear comes to understand the system, and expects to find the accent recurring regularly. It is like keeping step to a drum. *An arrangement of accents according to a system is called Metre.*

“Metre (or Meter) is more regular than rhythm. Writing is rhythmical when the accent tends to recur with something like regularity. In metre it recurs, as in music, at approximately regular intervals.

“It should be noticed that the poems of certain modern writers, such as Walt Whitman, have, strictly speaking, no metre, though they often have a rough but beautiful rhythm, exemplum gratiae:

There was a child went forth every day:

And the first object he look'd upon, that object he became,

And that object became part of him for the day, or a certain part of
the day, or for many years, or stretching cycles of years.

The horizon's edge, the flying sea crow, the fragrance of salt marsh and shore weed,

These became part of that child who went forth every day, and who
now goes, and will always go forth every day.

Walt Whitman.

EXERCISES ON PUNCTUATION

What is punctuation?

By what mark is the shortest pause indicated?

What does the Semicolon mark?

What does the Colon mark?

What does the Period mark?

How is the Semicolon used?

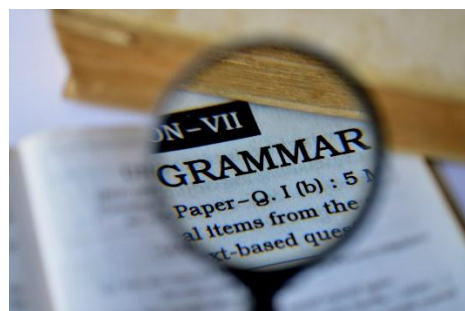
How is the Colon used?

How is the Period used?

How is the Interrogation Point used?

How is the exclamation Point used?

Give examples for all the answers.





LESSON 33

LANGUAGE LEARNING AND INTELLECTUAL TRAINING

A PHILOSOPHICAL, HISTORICAL, AND CULTURAL APPROACH TO THE STUDIES OF THE ENGLISH LANGUAGE

“A BRIEF TEXT-BOOK OF LOGIC AND MENTAL PHILOSOPHY,” BY REVEREND CHARLES COPPENS, SOCIETY OF JESUS, PHILADELPHIA, 1893.

Psychology.

“**Psychology** is the study of living things (the vital principle). Now, life consists in the power of **immanent action** – id est, *in action that affects the agent alone*; its effect is self-evolution and self-perfection.

“There are **three degrees of life**: vegetative, sensitive, and intellectual life. These rise in dignity above one another as they *become more independent of matter*:

“**Vegetative life** needs material organs and assumes into itself material food; still, it is so far above mere matter that it controls the physical and chemical powers of such food, which it converts into its own substance.

“**Sensitive life** also needs material organs, and perceives only material things; but it assumes into itself the images only of the objects, not the gross matter, in its action of sense-perception.



“Intellectual life, as such, needs no material organs, nor even material images: the soul can understand things entirely immaterial, and material things in an immaterial manner, though, as long as it is substantially one being with the body, it understands its objects in connection with bodily phantasms. We distinguish, therefore, all living creatures to which our natural knowledge extends into three classes or genera, viz.: **plants**, which have only vegetable life; **animals**, which have vegetable and sensitive life; and **man**, who has vegetable, sensitive, and intellectual life.

“We shall consider: i. The specific nature of plants and animals. ii. Sensitive and rational cognition. iii. Sensitive and rational appetite. iv. The nature of the human soul. v. The origin and destiny of the human soul.

THE SPECIFIC NATURE OF PLANTS AND ANIMALS

Thesis. *Living bodies cannot originate from non-living bodies.*

Proof. “The effect cannot be superior to the cause; now, there is something in the vital principle superior to all the powers of non-living bodies, no matter how these be combined with one another; viz., it gives living bodies essences superior to the essences of all inorganic bodies. For **the essences of things** are known by observing their **properties** and **operations** most of which are superior to those found in any non-living bodies; therefore, all living bodies have natures or essences superior to those of non-living bodies.

The two classes differ:

In structure. All living bodies, and they alone, are furnished with organs – i. e., with parts of peculiar structure suited to perform vital acts.

In figure. All living bodies have determined figures proper to each species, and these figures are bounded by curved lines; while non-living bodies have no determined figures, except crystals, and these are bounded by straight lines.

In growth. Living bodies begin with a cell, from the evolution or multiplication of which the whole organism gradually arises; this development proceeds by means of nutrition, or intussusception of food, which is transformed into the living substance. Non-living bodies do not arise from a cell; and they increase by juxtaposition of particles from without.

In origin. Living bodies never come but (except) from germs produced by other living bodies; for the cells cannot be formed by mere chemical combinations, though all the simple elements be present in the proper proportions.

In chemical action. The vital principle of plants enables them to decompose carbonic acid its simple elements of carbon and oxygen, absorbing the carbon by their leaves, thus overcoming its Strong affinity for oxygen; while animals, inhaling oxygen, which so readily destroys dead matter, use it to support their animal life.

In unity. All the elements composing any plant or animal obey the vital principle which directs them to procure the preservation of the individual and of the species.

In duration. Living bodies have a limited period of existence, while non-living ones are independent of time.

Objection. “Fungi and maggots are generated by dead matter.

Answer. “They come from living germs floating in the air; the leading scientists are agreed that there is no spontaneous generation, but that, as nature is now, all living plants and animals come from living germs.

Thesis. *All plants differ essentially from all animals.*

Proof. *The essence of things are known by observing their properties and operations:* Now, all plants are confined to these three functions: **nutrition**, **growth**, and **reproduction**; while all animals exhibit, in addition to these, the power of **sensation**, and, as a consequence of sensation, ***an appetite for sensible good, and a shrinking from sensible evil.*** There is, besides, in all animals an appropriate power of motion, which enables them to move instinctively upon the apprehension of good or evil. Therefore all plants differ essentially from all animals.

Objections: i. “Of some living things – exemplum gratiae, of sponges – it is not certainly known whether they are plants or animals; therefore, the difference between them is but slight and cannot be essential.”

Answer. “The difference between plants and animals is the power of sensation; though but slightly manifested, it constitutes an essential difference; so that if sponges possess it, as they seem to do, they are animals; if not, they are plants.”

ii. “The sensitive plant has sensation, as its name indicates, and still it is not an animal.”

Answer. “It has no sensation; its scientific name is ‘mimosa,’ because it mimics sensation; its leaves are mechanically contracted by outside influences, not by its own immanent action.”

iii. “The sunflower turns its face to the sun, the tulip closes its petals at night, etc.; therefore they perceive the sun, the night, etc.”

Answer. “The physical action of the sun and of the damp air upon those plants produces these mechanical effects.”

iv. “But many plants grow towards the light, and growth is not mechanical action.”

Answer. “The growth comes from the life-principle in the plant, but its effects are modified by favorable influences on the side of the light, and by unfavorable influences on the opposite side; this argues no power of sensation in the plant.”

v. “It cannot be proved either *a priori* or *a posteriori* that animals feel and plants do not.”

Answer. “It is known by the judgment of common sense. And, it is proved scientifically by observing that all animals, even the lowest species which are certainly known to be animals, have organs of sense, while no plants, even the highest, possess these. Besides, animals have motions which cannot be explained except as consequent on the power of sensation, and they give signs, by cries, etc., of pleasure and pain, which no plants ever do.”

Thesis. The brute soul is irrational and therefore ceases to exist when the organism is destroyed.

Proof i. “It is a judgment of common sense that brutes are irrational or incapable of reasoning, and that their vital principles do not outlive their bodies.”

Proof ii. “That the brute soul is irrational is proved scientifically, by:

Induction, for it is found, by an endless variety of observations, that all the acts of brutes can be accounted for without supposing in them the power of reasoning, of drawing conclusions from premises; in other words, they give no signs of reasoning, and it would be unscientific to ascribe to them a faculty of which they give no indications. This becomes the more evident if we compare their actions with those of rational man. All men, in the full possession of their faculties, can grasp the abstract relation between means and ends, inventing and making new and various means, e. g., tools, to accomplish their designs; brute animals never do so; they can only follow the one beaten track to which their specific nature determines them. Hence, too, a man can improve himself by study, by exertions of his own talents; brutes cannot do this; they may be taught various actions by man, but they cannot improve themselves. Hence, too, a race of men may increase in knowledge and civilization; brutes act now as they were always known to act; and when, by the training of man or the change of physical surroundings, new ways of acting are brought about in some brute animals, it is found by experiment that all brutes of the same species would act in about the same way under those peculiar circumstances. Therefore the effects can be accounted for by reference to phantasms and organic modifications, without attributing to the brute the abstract perception of the relation between means and ends.

“That brutes are irrational is proved scientifically,

“From the nature of reasoning. *Reasoning is absolutely impossible without **universal concepts***; for in all reasoning the middle term must be at least once distributed or taken universally. Now, brutes never give signs of having universal ideas: all their actions can be accounted for by means of sense-perceptions, phantasms, and instinctive action.”

The brute soul ceases to exist when the organism is destroyed.

“For it would be unwise to keep anything in existence which can answer no purpose; but the brute soul, when its organism is destroyed, can answer no purpose; therefore the Creator does not keep it in existence.

“The *minor* is clear from the fact that all the **functions** of the brute soul – i. e., **nutrition, growth,**



Man as the glory of creation.

reproduction, sensation, and motion – require bodily organs. Besides, it is an obvious **principle** that *the nature of a being is of the same kind as its actions*; now, the actions of the brute soul are all bound up in matter, therefore the brute soul is so too; and therefore, it cannot exist without matter.

The will of man is free, not only from coercion, but also from necessary action.

Explanation. “We do not maintain that we are always free in every respect – for instance, we cannot resist desiring our own happiness – but we are free with regard to particular means of seeking our happiness. The liberty of man is true liberty, in the meaning explained in the preceding paragraph.”

Proof i. “We have a clear and invincible consciousness that we often will things when we could restrain ourselves from willing them, or could will something different or the contrary of them. We experience this consciousness:

“Before we make our choice, when we notice that we could delay our choice and take longer time to consider, or act at once without further delay; even when we are going to act, we know that we can take one thing or another.

“In the act of choosing *we distinguish between necessity and free choice*; when we choose freely, we are conscious that our decision is our own, of which we assume the responsibility, and that we could, if we would, choose differently.

“After our choice, we are conscious that we have done morally well or ill, that we have reasons for self-reproach or for self-approbation. Now, consciousness is an infallible motive of certainty.”

Proof ii. “We judge without any fear of error that others also are responsible for their choice. All men agree with these judgments – witness the laws, tribunals, histories, etc., of all nations.”

Proof iii. “When we submit one or four free acts to a scientific analysis, we understand that it must be free. For the will is presented by the intellect with the choice between things which the intellect proposes as desirable in some respects and not desirable in other respects, and not necessary just now. Our intellect does not then compel the assent of the will to any particular choice; still, our choice is made; the reason, therefore, of the choice must be in the will itself.”

THE BEAUTY OF THE SOUL OF MAN

The soul of man is essentially a simple being.

Proof. “Our soul takes in (conceives) simple ideas; for instance, those of truth, holiness, justice, infinity, being, etc.; but a principle that can take in or conceive a simple idea is simple. For if it were composed of parts, then either, i. Each part would take in the whole idea; each part would be a soul, and every man would be not “I” but “we”, which is against the testimony of consciousness and of common sense; or, ii. Each part would take in a part of a simple idea;

but a simple idea is not an aggregate of parts; or, iii. Only one part would take in the whole idea, the other parts not apprehending it; then the part apprehending the simple idea would be the soul. If this part is simple, the soul is simple, as we attain it is. But if that part is itself compound, the same reasoning must again be applied to it; and the absurdities arising cannot be avoided except by granting that the principle which conceives simple ideas is simple, or that the soul is simple.”

THE SOUL OF MAN IS SPIRITUAL

Explanation. “Spirituality expresses more than simplicity; every spirit is simple, but a thing may be simple without being spiritual; such is the soul of the brute. A being is spiritual when it can act and exist without material organs.”

Proof i. “The soul will actually survive the body; this supposes that it can exist and act without the body; therefore, that it is spiritual.”

Proof ii. “The soul, even now, performs acts in which matter cannot have an *intrinsic* share; for instance, when we conceive such ideas as virtue, holy, honest, will, intellect, God, angel, spirit, etc.; also when we love spiritual good, which cannot affect any organism. In fact, all abstract, all universal ideas are beyond the reach of matter; for matter being essentially concrete and singular cannot represent any but (except) concrete and singular objects. Likewise all judgments, reasonings, volitions, every act that is distinctively intellectual, is inorganic in its essence; the imagination does furnish it with materials extrinsically, but cannot enter into its specific action. Now, *it is evident that a being acts according to its nature*; therefore *the nature of the intellect is spiritual*, distinct from matter, independent of matter in its own specific sphere of activity; therefore intrinsically capable of acting and existing without a body – i. e., a faculty which has matter as a co-cause of its operations – can only perceive such objects as can make a material impression upon it; but our intellect perceives objects which cannot make a material impression upon it; therefore *our intellect is not an organic but a spiritual faculty*. But a faculty is necessarily proportioned to the subject in which it resides; therefore *the soul is spiritual*.”

Proof iii. “No being can tend to a good which is above its nature; but the soul tends to spiritual goods, essentially above all material natures; therefore its nature is spiritual.”

Proof iv. “Matter cannot act freely, as materialists grant; but our soul acts freely, as proved above; therefore our soul is not matter.”

Proof v. “Our soul is conscious of its own acts; but consciousness supposes inorganic action and inorganic being. For an organ cannot double itself, a being dependent intrinsically on matter cannot double itself back on its own acts; therefore *the acts of consciousness and the nature of a conscious soul are spiritual*.”

ORIGIN AND DESTINY OF THE HUMAN SOUL

“Many ancient philosophers, finding the soul of man so evidently and immeasurably elevated above the entire material creation, erroneously conjectured that it, in some way or other, must have emanated from the very substance of the Divinity. To-day a very different error has not a few advocates among the votaries of the physical sciences: they imagine that man may be *a mere evolution of the brute*, and the highest step in a universal movement of evolution.

“The most popular shape in which this vagary has found favor with the modern public is the **Darwinian theory**, which may be stated thus: All plants and animals, man included, are evolved from inferior species, and, as many of Darwin’s disciples add, ultimately from unorganized matter, by means of *natural selection*. **The process of natural selection is as follow:** All plants and animals tend to increase their numbers in a geometrical progression; hence arises a severe *struggle for existence*, in which contest nature causes the weakest individuals and species to perish, and the best-constructed to multiply, thus producing the *survival of the fittest*. Consequently, organic life must ever be ascending in perfection, and lower species have thus been developed into higher species. This theory is interesting and ingenious; but its disastrous consequences to morality, to religion, to social life, and to individual happiness for time and eternity are so obvious.” And yet **the Darwinian theory**, far from being established beyond a doubt, *is totally devoid of demonstration*, and is *a mere figment of the intellect*.

“Can we prove that **the souls of the wicked shall suffer for ever**, that the pains of the lost are eternal? We can certainly prove by reason: **i.** That it is natural for all spirits to exist for ever; **ii.** That God is not bound to destroy those who He intended should glorify Him throughout eternity; **iii.** That a being which freely fails to attain its destined happiness must naturally expect to be disappointed for ever, and



can only blame itself for its unhappiness; **iv.** That God is not bound to give new chances to a free creature which has with full deliberation rejected His sincere offers of beatitude; **v.** That it is proper for every immortal being not to be in a provisional state for ever, but to come sooner or later to a definite and final condition, and to remain in the same for eternity; **vi.** That there would be no complete sanction of the moral order, if the punishment of such as will persevere in their wickedness till the end would not last for ever; **vii.** That no motive but the dread of eternal punishment is under all circumstances sufficient to restrain man's passions. Hence it is abundantly proved that reason itself appears to demand eternal punishment for those who die in a state of rebellion against their Maker."

CONCLUSION

"Those who deny the **spirituality** and, consequently, the **immortality of the soul** are called **Materialists**, since they admit nothing but matter in the world. Many recent writers, anxious to disclaim this odious title, have invented the less unpopular appellation of **Agnostics**. 'I call myself an Agnostic,' writes Huxley. 'Surely no denomination could be more modest and appropriate' (Lay Sermons, p. 294). These strive to evade the arguments of all sound philosophers by pretending that such questions as concern the existence of God, the nature of the soul, its future destiny, etc., are too deep for our investigations. Still, while pretending to keep aloof from such matters, they are constantly alluding to them, arguing against the great truths of philosophy in a covert manner. They do not prove their thesis, but they take it for granted, calling God the Unknown, as if no man knew anything about the necessity and the greatness of the Creator, sneering at the spirituality of the soul, as if it were a self-contradiction, etc., etc."